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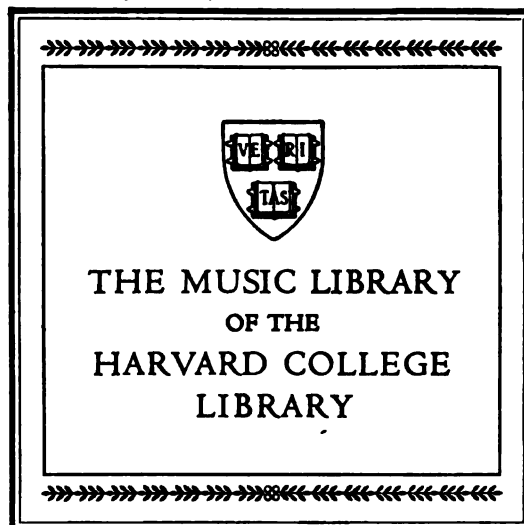
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MUS  
649  
4  
171

DUBOIS

FANTASIE TRIOMPHALE

Mus 649.4.171



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Dedicated to Mr. CLARENCE EDDY,  
Organist of the Chicago-Auditorium  
*Clarence Eddy*  
*(Chicago)*

*Boston*

*Sept. 28th. 1890.*

*Hp*



# FANTASIE TRIOMPHALE.

For Grand Organ and Orchestra

composed expressly for the Inauguration of the  
Chicago Auditorium

by

## TH. DUBOIS,

Organist of the Church of the Madeleine, Paris, France.

Orchestra Score, ..... Price \$ 2,50 net.      Orchestra Parts can be rented from the Publisher.  
Transcription for Organ alone, Price \$ 1,25.

*This composition was performed for the first time by Mr. Clarence Eddy and full Orchestra, December 9th 1889.*

CHICAGO,  
CLAYTON F. SUMMY 174-176 Wabash Ave.

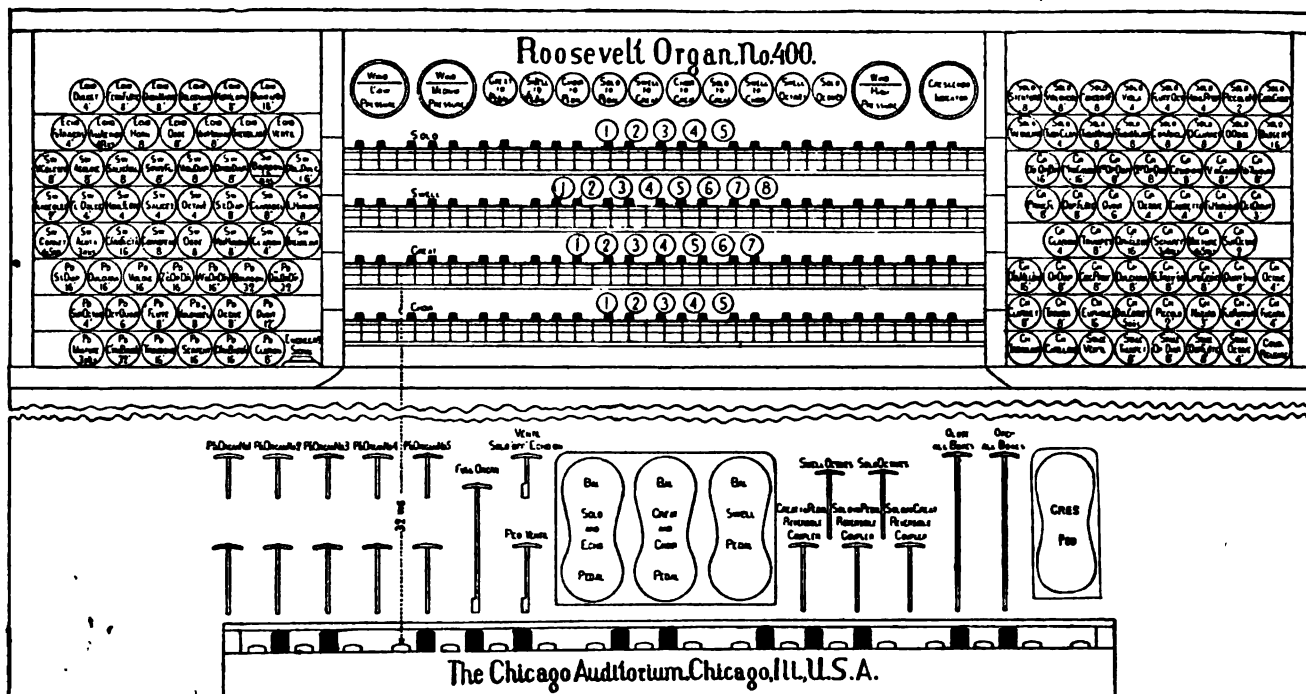
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HARVARD UNIVERSITY

JUN 20 1966

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## SPECIFICATION.

Four Manuals, Compass CC to c<sup>4</sup>, 61 Notes; and Pedals, Compass CQC to F, 30 Notes.

ROOSEVELT PATENT ELECTRIC ACTION USED.

### Great Organ.

1 Double Open Diapason . . . . .	16'	61 Pipes.
2 Contra Gamba . . . . .	16'	61 "
3 First Open Diapason . . . . .	8'	61 "
4 Second Open Diapason . . . . .	8'	61 "
5 Gemshorn . . . . .	8'	61 "
6 Viola di Gamba . . . . .	8'	61 "
7 Viola d'Amour . . . . .	8'	61 "
8 Principal Flute . . . . .	8'	61 "
9 Doppel Flute . . . . .	8'	61 "
10 Quint . . . . .	5 1/2'	61 "
11 Octave . . . . .	4'	61 "
12 Gambette . . . . .	4'	61 "
13 Flute Harmonique . . . . .	4'	61 "
14 Octave Quint . . . . .	3 1/2'	61 "
15 Super Octave . . . . .	3'	61 "
16 Mixture . . . . .	4 and 5 Ranks	298 "
17 Scharff . . . . .	3 and 4 Ranks	220 "
18 Ophicleide . . . . .	16'	61 "
19 Trumpet . . . . .	8'	61 "
20 Clarion . . . . .	4'	61 "

† Stops 6, 7, 9, 10 and 12 to 20 enclosed in a separate Swell-box.

### Swell Organ.

21 Double Dulciana (lowest 8 pipes stopped) . . . . .	16'	61 Pipes.
22 Bourdon (treble and bass, split knob) . . . . .	16'	61 "
23 Open Diapason . . . . .	8'	61 "
24 Violin Diapason . . . . .	8'	61 "
25 Spits Flute . . . . .	8'	61 "
26 Salicional . . . . .	8'	61 "
27 Aeoline . . . . .	8'	61 "
28 Vox Celestis . . . . .	8'	49 "
29 Flute Harmonique . . . . .	8'	61 "
30 Clarabella . . . . .	8'	61 "
31 Stopped Diapason . . . . .	8'	61 "
32 Octave . . . . .	4'	61 "
33 Salicot . . . . .	4'	61 "
34 Hohl Flute . . . . .	4'	61 "
35 Flauto Dolce . . . . .	4'	61 "
36 Flageolet . . . . .	2'	61 "
37 Cornet . . . . .	4 and 5 Ranks	281 "
38 Acute . . . . .	3 Ranks	189 "
39 Contra Fagotto . . . . .	16'	61 "
40 Cornopean . . . . .	8'	61 "
41 Oboe . . . . .	8'	61 "
42 Vox Humana . . . . .	8'	61 "
43 Clarion . . . . .	4'	61 "

### Choir Organ.

(Enclosed in a separate Swell-box.)

44 Double Melodia (lowest 10 pipes stopped) . . . . .	16'	61 Pipes.
45 Open Diapason . . . . .	8'	61 "
46 Glegen Principal . . . . .	8'	61 "
47 Dulciana . . . . .	8'	61 "
48 Flauto Traverso . . . . .	8'	61 "
49 Lieblich Gedeckt . . . . .	8'	61 "
50 Quintadena . . . . .	8'	61 "
51 Octave . . . . .	4'	61 "
52 Fugara . . . . .	4'	61 "
53 Flute d'Amour . . . . .	4'	61 "
54 Nazard . . . . .	2 1/2'	61 "
55 Piccolo . . . . .	2'	61 "
56 Dolce Cornet . . . . .	5 Ranks	305 "
57 Euphone . . . . .	16'	61 "
58 Tromba . . . . .	8'	61 "
59 Clarinet . . . . .	8'	61 "
60 Carillons (from tenor F up) (44 Steel Bars)		

### Solo Organ.

(Eight-inch pressure and enclosed in a separate Swell-box.)

61 Stentorphone . . . . .	8'	61 Pipes.
62 Violoncello . . . . .	8'	61 "
63 Concert Flute . . . . .	8'	61 "
64 Viola . . . . .	4'	61 "
65 Flute Octavante . . . . .	4'	61 "
66 Hohl Pfeife . . . . .	4'	61 "
67 Piccolo Harmonique . . . . .	2'	61 "
68 Tuba Major . . . . .	16'	61 "
69 Bassett Horn (bass clarinet) . . . . .	16'	61 "
70 Tuba Mirabilis . . . . .	8'	61 "
71 Orchestral Oboe . . . . .	8'	61 "
72 Orchestral Clarinet . . . . .	8'	61 "
73 Cor Anglais . . . . .	8'	61 "
74 Tuba Clarion . . . . .	8'	61 "
75 Cathedral Chimes (25 bell tones) . . . . .	4'	61 "

### Echo Organ.

(Situated at a distance, enclosed in a separate Swell-box, and played from Solo keyboard.)

76 Quintaton . . . . .	16'	61 Pipes.
77 Keraulophone . . . . .	8'	61 "
78 Dolcissimo . . . . .	8'	61 "
79 Unda Maris . . . . .	8'	49 "
80 Fern Flute . . . . .	8'	61 "
81 Dulcet . . . . .	4'	61 "
82 Flauto Traverso . . . . .	4'	61 "
83 Armonia Aetheria . . . . .	4 Ranks	244 "
84 Horn . . . . .	8'	61 "
85 Oboe . . . . .	8'	61 "
86 Vox Humana . . . . .	8'	61 "

### Stage Organ.

(Located on stage, to accompany chorus and played from Solo keyboard.)

87 Open Diapason . . . . .	8'	61 Pipes.
88 Doppel Flute . . . . .	8'	61 "
89 Octave . . . . .	4'	61 "
90 Trumpet . . . . .	8'	61 "

### Pedal Organ.

91 Double Open Diapason . . . . .	32'	30 Pipes.
92 Bourdon . . . . .	32'	30 "
93 First Open Diapason (wood) . . . . .	16'	30 "
94 Second Open Diapason (zinc) 15" diam . . . . .	16'	30 "
95 Dulciana . . . . .	16'	30 "
96 Violone . . . . .	16'	30 "
97 Stopped Diapason . . . . .	16'	30 "
98 Quint . . . . .	10 1/2'	30 "
99 Octave . . . . .	8'	30 "
100 Violoncello . . . . .	8'	30 "
101 Flute . . . . .	8'	30 "
102 Octave Quint . . . . .	5 1/2'	30 "
103 Super Octave . . . . .	4'	30 "
104 Mixture . . . . .	3 Ranks	90 "
105 Contra Bombard . . . . .	28'	30 "
106 Trombone . . . . .	16'	30 "
107 Serpent (free reed) . . . . .	16'	30 "
108 Contra Bassoon . . . . .	16'	30 "
109 Clarion . . . . .	8'	30 "

### Couplers.

110 Swell to Great.	
111 Choir to Great.	
112 Solo to Great.	
113 Swell to Choir.	
114 Swell Octaves on itself.	
115 Solo Octaves on itself.	
116 Solo to Pedal.	

117 Swell to Pedal.
118 Great to Pedal.
119 Choir to Pedal.

### Mechanical Accessories.

120 Swell Tremulant.
121 Choir Tremulant.
122 Solo Tremulant.
123 Echo Tremulant.
124 Echo Organ Ventil.
125 Stage Organ Ventil.
126 Combination Release.
127 Crescendo and Diminuendo Indicator.
128 High Pressure Wind Indicator.
129 Medium Pressure Wind Indicator.
130 Low Pressure Wind Indicator.
131 Stage Organ Signal.
132 Engineer's Signal.

### Roosevelt Patent Automatic Adjustable Combination Action.

133-139 Seven Pistons over Great Keys affecting Great and Pedal Stops and Nos. 110, 111, 112, 116, 117, 118 and 119.
140-147 Eight Pistons over Swell Keys affecting Swell and Pedal Stops and Nos. 114, 116, 117, 118, 119 and 120.
148-152 Five Pistons over Choir Keys affecting Choir and Pedal Stops and Nos. 113, 116, 117, 118, 119 and 121.
153-157 Five Pistons over Solo Keys affecting Solo and Pedal Stops and Nos. 115, 116, 117, 118, 119 and 122.
158-162 Five Pedals affecting Pedal Stops and Pedal Couplers.

### Pedal Movements.

163 Full Organ Pedal (to draw all speaking stops without throwing out the knobs).
164 Pedal Ventil (to silence any adjustable selection of Pedal Stops without throwing in the knobs).
165 Solo "Off" Echo "On" Ventil.
166 Solo to Great Reversible Coupler.
167 Swell Octaves Reversible Coupler.
168 Solo Octaves Reversible Coupler.
169 Solo to Pedal Reversible Coupler.
170 Great to Pedal Reversible Coupler.
171 Balanced Swell Pedal.
172 Balanced Great and Choir Pedal.
173 Balanced Solo and Echo Pedal.
174 To close all boxes.
175 To open all boxes.
176 Crescendo Pedal (Affecting all Speaking Stops).

### SUMMARY.

	Stops.	Pipes.
Great Organ . . . . .	20	1,611
Swell Organ . . . . .	23	1,783
Choir Organ (Carillons) . . . . .	17	1,310
Solo Organ (Chimes) . . . . .	15	854
Echo Organ . . . . .	11	842
Stage Organ . . . . .	4	244
Pedal Organ . . . . .	19	630
Total Speaking Stops . . . . .	109	
Couplers . . . . .	10	
Mechanical Accessories . . . . .	13	
Adjustable Combination Pistons . . . . .	25	
Pedal Movements . . . . .	19	
Total . . . . .	176	
Total Pipes . . . . .		7,124
Total Bells . . . . .		69
Total Pipes and Bells . . . . .		7,193

# Fantasie triomphale.

Th. Dubois.

Maestoso. ♩ = 88.

Flauti I. II.

Oboi I. II.

Clarineti in Bb.

Fagotti I. II.

Corni in F. I. II. III. IV.

Trombe in F. I. II.

Tromboni I. II.

3<sup>d</sup> Trombone and Tuba.

Tympani in F.C.

Maestoso. ♩ = 88.

Full great and swell coupled.  
Manual.

GRAND ORGAN.

Pedal.  
(Full Pedal.)

Cloches ad libit.

Maestoso. ♩ = 88.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.



## A

Musical score for a piano piece, page 2. The score is divided into three systems. The first system (measures 1-8) features a complex piano introduction with multiple staves. The second system (measures 9-16) shows a continuation of the piano part. The third system (measures 17-24) includes a vocal entry marked 'A' and a piano accompaniment. The score is written in G major and 4/4 time.

Measures 1-8: Piano introduction. Measures 9-16: Continuation of the piano part. Measures 17-24: Vocal entry marked 'A' and piano accompaniment.

## A

B

This musical score is for a piano and orchestra. It consists of three systems of staves. The first system has 10 staves (5 for piano, 5 for orchestra). The second system has 4 staves (2 for piano, 2 for orchestra). The third system has 5 staves (3 for piano, 2 for orchestra). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, triplets, and dynamic markings. The first system begins with a piano (p) dynamic and a 'molto cresc.' (much crescendo) instruction. The second system features a fortissimo (ff) dynamic. The third system also includes a fortissimo (ff) dynamic. The score is marked with a 'B' at the beginning of the first system and a 'B' at the end of the third system. The page number '8' is in the top right corner, and the number '4' is at the bottom center.

This musical score is for a piano and voice ensemble, spanning 12 measures. The score is written for a piano (left hand and right hand) and a voice (soprano, alto, and tenor parts). The piano part features a complex, flowing melody in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady, rhythmic accompaniment. The voice parts enter in the second measure, with the soprano and alto parts having a more melodic line and the tenor part providing a harmonic support. The score concludes with a 'sosten.' (sostenuto) marking in the final measure, indicating a sustained or held note. The page number '4' is visible at the top left and bottom center.

4

sosten.

sosten.

sosten.

This musical score page, numbered 5, contains several systems of musical notation. The top system consists of eight staves. The first three staves (treble, alto, and bass clefs) contain rhythmic patterns of eighth and sixteenth notes. The next three staves (treble, alto, and bass clefs) contain sustained notes and rests. The bottom two staves (treble and bass clefs) contain rhythmic patterns of eighth and sixteenth notes. The middle system features a grand staff (treble and bass clefs) with a 'Swell.' section marked above the treble staff and a 'p Recit. ou Pos.' section marked below the bass staff. The 'Swell.' section contains a melodic line with a crescendo hairpin. The 'p Recit. ou Pos.' section contains a recitative line with a piano hairpin. The bottom system consists of five staves, with the first three staves (treble, alto, and bass clefs) containing rhythmic patterns of eighth and sixteenth notes, and the bottom two staves (treble and bass clefs) containing sustained notes and rests.

Great.

The musical score for 'Great.' is written for piano and bass. The piano part consists of two staves (treble and bass clef) with a grand staff bracket. The bass part is a single staff with a bass clef. The score is divided into two measures by a double bar line. The first measure shows the piano playing a series of chords and the bass playing a single note. The second measure shows the piano playing a series of chords and the bass playing a single note. The tempo is marked 'Great.' and the dynamics are 'ff' (fortissimo).

sempre *ff*

sempre *ff*

sempre *ff*

sempre *ff*

sempre *ff*

C

This musical score page, numbered 7, features a piano accompaniment and a choir part. The piano part is written for a grand piano with a grand staff (treble and bass clefs). It consists of two systems of staves. The first system has eight staves, and the second system has five staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part includes various dynamics such as *molto dim.*, *pp*, *ff*, and *p*. The choir part is written on a single staff with a soprano clef and is labeled "Choir 8'". The score includes various musical notations such as notes, rests, and slurs.

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*ff* *molto dim.* *pp* *ff*

Choir 8'

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*molto dim.* *pp*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

D

First system of musical notation, measures 1-6. The score includes staves for vocal parts and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal parts are mostly silent in this section.

*Ben cantando.*  
Swell with Cornopean

Second system of musical notation, measures 7-12. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The vocal parts are still silent.

Empty musical staff.

Third system of musical notation, measures 13-18. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal parts are still silent.

D

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "molto" appears several times, indicating a tempo or dynamic instruction. The letter "p" is used to denote piano (soft). The notation is complex, with many notes and rests, suggesting a technically demanding piece. The page is numbered "1." in the top left corner. The notation is in black ink on a white background. The staves are arranged in a vertical column, with the first staff at the top and the last staff at the bottom. The notation is written in a standard musical notation style, with notes on a five-line staff and rests below the staff. The dynamic markings "molto" and "p" are written in italics. The page number "1." is written in a simple font. The overall appearance is that of a professional musical score.



[illegible]

F

Fag.

Cor.

tous les fonds 16, 8 et 4 et anchez du Recit.  
Ch. 8' and 4' with Carillons

*non legato**sempre staccato*

Swell 16', 8' and 4' with reeds.

F

Swell without 16'

ôtez 4 p.  
without 4'*p* *poco a poco dim.**poco a poco dim.**poco a poco dim.**poco a poco dim.*

remettez 16 p. et 4 p.  
add 16' and 4' to Swell

The first system of the musical score consists of two systems of staves. The top system includes a grand staff (treble and bass clef) and a single bass staff. The piano part in the grand staff features rapid sixteenth-note passages in the right hand and sustained chords in the left hand. The bottom system consists of four staves for strings, with the first two staves (violin and viola) showing sustained notes and the last two (cello and double bass) showing rhythmic patterns. Dynamics include *f* (forte) and *dim.* (diminuendo).

The second system of the musical score includes woodwinds, piano, and strings. The top system features staves for Flute (Fl.) and Oboe (Ob.), both marked with a first ending bracket (I.). The piano part continues with rapid sixteenth-note passages. The bottom system consists of four staves for strings. A section labeled "Recit." (Recitative) is indicated in the piano part. The system concludes with a large "G" marking, likely indicating a key signature change or a specific section. Dynamics include *p* (piano) and *arco* (arco).

Largement et

*sempre dim.* *pp cresc. molto* *a. 2.*

Largement.  
Tromp. et clairons

*sempre dim.* *cresc. molto* *G.O.*

Largement et

*sempre dim.* *cresc. molto* *pp cresc. molto* *H*

soutenu.

The first system of the musical score consists of six measures. It features a complex arrangement of staves. The top four staves are grouped by a brace on the left. The fifth staff is a single line, and the sixth staff is a double bass line. The music is written in a key with two flats and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p.* (piano). The word "soutenu." is written above the first measure. The bottom two staves of the system are also grouped by a brace on the left. The music continues with various note values and rests.

soutenu.

The second system of the musical score consists of six measures. It features a complex arrangement of staves. The top four staves are grouped by a brace on the left. The fifth staff is a single line, and the sixth staff is a double bass line. The music is written in a key with two flats and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p.* (piano). The word "soutenu." is written above the first measure. The bottom two staves of the system are also grouped by a brace on the left. The music continues with various note values and rests. The word "divisi" is written above the first measure of the top staff, and "uniti" is written above the second and fourth measures of the top staff. The word "divisi" is also written above the fifth measure of the top staff. The word "divisi" is written above the fifth measure of the bottom staff. The word "Tromb." is written above the fifth measure of the bottom staff.

Violin I

Violin II

Viola

Cello/Double Bass

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2.

I

4

Fonds de 16, 8 et 4 p.  
Foundation Stops 16', 8' and 4'.

Anchez du G.O. et du Rectt.  
add reeds 8' to Great and Swell.



J

First system of musical notation, measures 1-10. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The first measure of the system contains a dynamic marking of *fp* (fortissimo piano) and a first ending bracket labeled "I.".

*tranquillo*

Echo organ. Vox Humana with tremulant.

*poco cresc.*

Second system of musical notation, measures 11-20. The score continues with the same ensemble. The key signature changes to two sharps (D major or F# minor). The time signature remains 4/4. The first measure of this system contains a dynamic marking of *p* (piano).

Third system of musical notation, measures 21-30. The score continues with the same ensemble. The key signature changes back to one flat (B-flat major or D minor). The time signature remains 4/4. The first measure of this system contains a dynamic marking of *p* (piano).

J

*dimin.* **K**

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

**K<sup>p</sup>**

*f* *dim.* *p.* *p poco rit.*

*arco*

*arco*

*arco*

*arco*

*arco*

ff

*a2.*

*a2.*

*a2.*

*a2.*

Full Great.

ff

Echo Organ.

p

*a tempo*

p

p

p

p

L

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part includes dynamic markings such as 'poco cresc.' and 'f sempre'. The violin part includes dynamic markings such as 'p poco', 'a', 'poco', 'cresc.', and 'f sempre'. The score is arranged in a system of staves, with the piano part on the left and the violin part on the right. The music is written in a clear, legible style, with notes and rests clearly visible. The page is numbered '11' in the top right corner.

Anchez Recit.  
Swell 8' and 4' with reeds.

Ajoutez peu a peu les anchez de tous le claviers  
Gread 8' and 4' coupled to Swell.

Swells 8 and 4 with reeds.

*p poco cresc.*

Fonds de tous les claviers et anchez du Recit.

*f sempre*

**\*  
Cloches ad lib.**

Cloches ad no.

Bass line (first staff): *p poco a poco cresc. f sempre*  
 Treble line (second staff): *p poco a poco cresc. f sempre*  
 Treble line (third staff): *p poco a poco cresc. f sempre*  
 Bass line (fourth staff): *p poco a poco cresc. f sempre*  
 Bass line (fifth staff): *M<sup>o</sup> poco a poco cresc. f sempre*

\* ) The Chimes may be played by the feet, coupling the Solo Organ to Pedal or by an assistant, as was intended by the composer.

This image shows a page of musical notation, likely a piano score. It consists of multiple staves, each with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, and dynamic markings. The word "cresc." (crescendo) is written above several staves, indicating a gradual increase in volume. The marking "ff" (fortissimo) is also present, indicating a loud dynamic. The score is written in a standard musical notation style, with notes, stems, and beams clearly visible. The overall layout is organized into systems of staves, with some staves grouped together by a brace on the left. The page is filled with musical notation, with some staves showing more complex patterns of notes and rests than others. The dynamic markings are placed at specific points in the music, suggesting changes in volume or intensity. The key signature and time signature are consistent throughout the page, providing a clear framework for the music. The notation is well-organized and easy to read, with clear markings for notes, rests, and dynamics. The page is a typical example of a musical score, showing the composer's intent and the performer's instructions. The use of "cresc." and "ff" is a common way to indicate changes in volume, and the key signature and time signature provide essential information for the performer. The overall style is professional and clear, making it easy to understand and play. The page is a good example of how to write a musical score, with clear notation and dynamic markings that are easy to read and understand. The use of "cresc." and "ff" is a common way to indicate changes in volume, and the key signature and time signature provide essential information for the performer. The overall style is professional and clear, making it easy to understand and play. The page is a good example of how to write a musical score, with clear notation and dynamic markings that are easy to read and understand.

N.

First system of musical notation, measures 1-8. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The key signature is one flat (B-flat), and the time signature is 4/4.

Full Great and Swell.

*ff sempre*

Second system of musical notation, measures 9-16. This system continues the complex rhythmic and harmonic material from the first system. It includes dynamic markings like *ff* and *sfz*, and features a section marked "Full Great and Swell." and "*ff sempre*". The notation is dense, with many beamed notes and slurs.

Third system of musical notation, measures 17-24. The final system on the page, it concludes the musical passage with a variety of rhythmic figures and dynamic markings. The notation remains complex, with many beamed notes and slurs. The key signature and time signature remain consistent with the previous systems.

N.



2.

The musical score is written for piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The piano part includes a section marked *ff sonore*. The score is in 2/4 time and features a complex arrangement of staves. The piano part is written in treble and bass clefs, while the orchestra part is written in various clefs including treble, bass, and alto. The score includes many dynamic markings such as *ff*, *f*, and *ff sonore*, and many articulation marks like accents and slurs. The piano part has a section marked '2.' at the beginning. The orchestra part has a section marked 'ff sonore' in the middle. The score is a page from a larger work, as indicated by the page number 25 in the top right corner.



The musical score is written for piano and orchestra. The piano part is in the lower staves, and the orchestra part is in the upper staves. The score is divided into two systems. The first system contains 10 measures, and the second system contains 10 measures. The piano part is written in treble and bass staves, and the orchestra part is written in multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings.

*sostenu.*

*Swell.*

*p*

*sostenu.*

P<sub>a2.</sub>

Musical score for the first system, measures 1-8. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked 'P' (Piano). The score includes various musical notations such as notes, rests, and dynamic markings. The first system ends with a double bar line.

broad.

Great.

Musical score for the second system, measures 9-12. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked 'P' (Piano). The score includes various musical notations such as notes, rests, and dynamic markings. The second system ends with a double bar line.

rit

a tempo

ff

div.

Musical score for the third system, measures 13-16. The score is written for a piano and features multiple staves. The key signature is one sharp (F#). The tempo is marked 'P' (Piano). The score includes various musical notations such as notes, rests, and dynamic markings. The third system ends with a double bar line.

P

a2. Poco allargando. **R** Molto maestoso.

This system contains measures 1 through 10. The notation is dense, with many beamed notes and rests. The key signature changes from one sharp to one flat. The tempo/mood markings 'Poco allargando.' and 'Molto maestoso.' are present, along with a 'R' marking.

Poco allargando. Molto maestoso.

This system contains measures 11 through 16. The notation continues with similar complexity. The tempo/mood markings 'Poco allargando.' and 'Molto maestoso.' are repeated.

uniti Poco allargando. Molto maestoso.

This system contains measures 17 through 22. The word 'uniti' is written above the staff. The notation continues with similar complexity. The tempo/mood markings 'Poco allargando.' and 'Molto maestoso.' are repeated.

The musical score on page 29 is written in G major and 3/4 time. It features a complex texture with multiple voices and instruments. The notation includes various musical symbols such as notes, rests, beams, and slurs. The piece is divided into three systems of staves. The first system has four staves, the second has four staves, and the third has four staves. The notation is dense and includes many accidentals and dynamic markings.

S



First system of musical notation, featuring multiple staves with complex rhythmic patterns and accidentals. The notation includes various note values, rests, and dynamic markings. A large 'S' is positioned above the first staff.



Second system of musical notation, continuing the complex rhythmic patterns and accidentals. A large 'S' is positioned above the first staff.



Third system of musical notation, concluding the page with complex rhythmic patterns and accidentals. A large 'S' is positioned above the first staff.

S

Musical score for "Tutti" from Wagner's "Die Meistersinger von Nürnberg". The score is in G major, 3/4 time, and consists of 12 measures. It features a full orchestra and a full organ. The tempo is marked "Tutti" and the dynamics are "tutta forza". The score is arranged in two systems of staves. The first system includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, and a full organ. The second system includes staves for Flutes, Oboes, Clarinets, Bassoons, and a full organ. The score is marked with various musical notations, including notes, rests, and dynamic markings.

\* The part assigned to the Chimes was intended by the composer to be played by an assistant, it may however be played upon the Solo Organ by the left hand, or omitted entirely.

Musical notation for piano (p.). The score is written for piano (p.) and includes a variety of musical notations such as chords, arpeggios, and melodic lines. The notation is arranged in two systems of staves. The first system consists of two systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The second system also consists of two systems of staves, with the first system having a grand staff and a single bass staff, and the second system having a grand staff and a single bass staff. The notation includes many chords, some of which are marked with 'a2.' (second inversion). There are also arpeggiated chords and melodic lines. The piece is composed in a key with one sharp (F#) and a 2/4 time signature. The notation is in a standard musical style with many slurs and ties. The piece ends with a final chord marked 'a2.'.





12

13





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